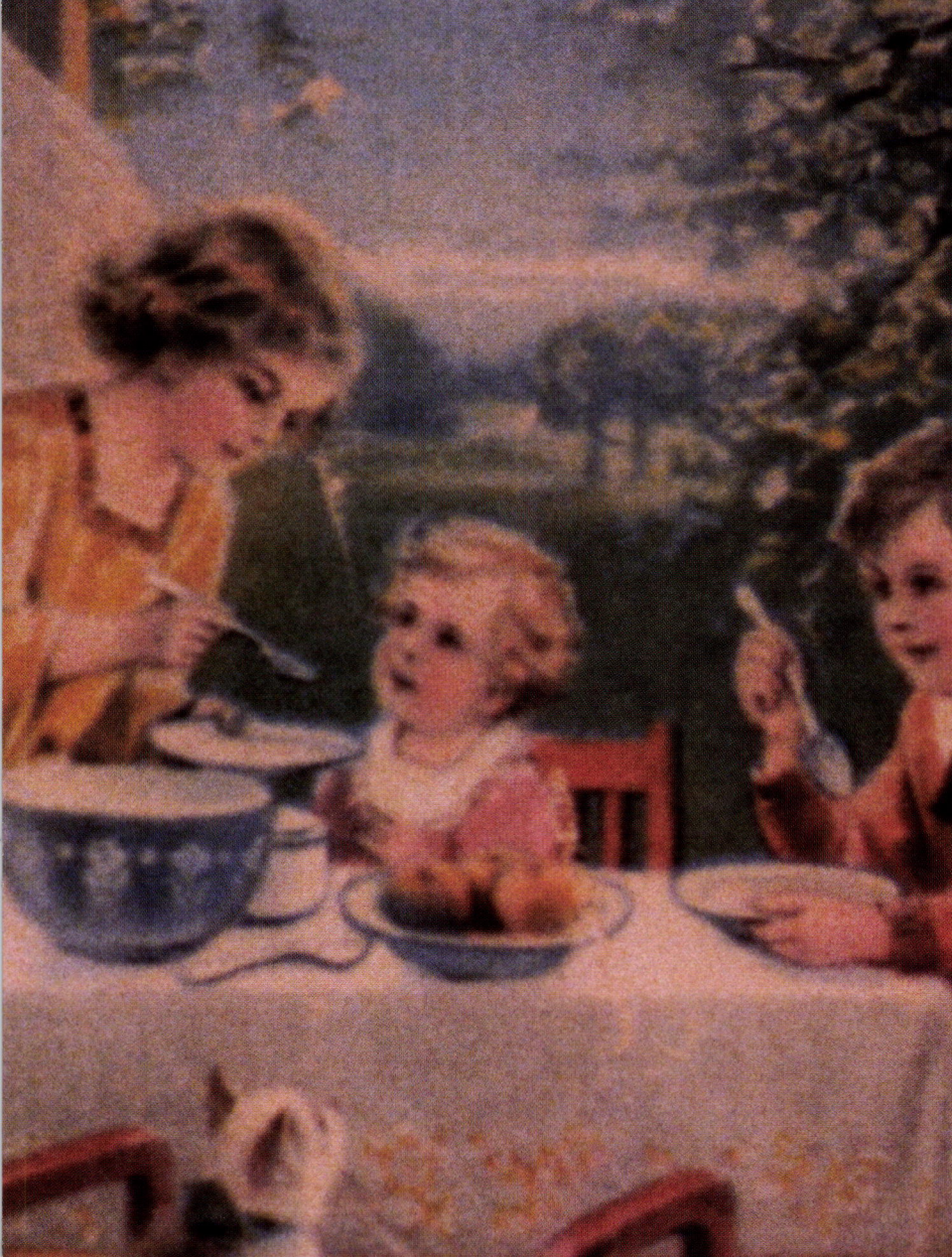

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CAST

Laura Palmer	Sheryl Lee
Leland Palmer	Ray Wise
Shelly Johnson	Mädchen Amick
Bobby Briggs	Dana Ashbrook
Ronette Pulaski	Phoebe Augustine
Phillip Jeffries	David Bowie
Leo Johnson	Eric DaRe
Albert Rosenfeld	Miguel Ferrer
Teresa Banks	Pamela Gidley
Annie Blackburn	Heather Graham
Special Agent Chester Desmond	Chris Isaak
Donna Hayward	Moira Kelly
Norma Jennings	Peggy Lipton
Gordon Cole	David Lynch
James Hurley	James Marshall
Woodsman	Jurgen Prochnow
Carl Rodd	Harry Dean Stanton
Sam Stanley	Kiefer Sutherland
Harold Smith	Lenny Von Dohlen
Sarah Palmer	Grace Zabriskie
Special Agent Dale Cooper	Kyle MacLachlan

CREDITS

Directed by	David Lynch
Produced by	Gregg Fienberg
Written by	David Lynch Robert Engels
Executive producers	Mark Frost David Lynch
Director of photography	Ron Garcia
Edited by	Mary Sweeney
Production and costumes designed by	Patricia Norris
Music composed and conducted by	Angelo Badalamenti
Casting by	Johanna Ray, CSA

The following interview excerpts are from filmmaker and writer Chris Rodley's 1997 book Lynch on Lynch. *The interviews in the book were conducted by Rodley between January 1993 and December 1996.*

SUDDENLY MY HOUSE BECAME A TREE OF SORES: A TALE OF TWIN PEAKS

The news that David Lynch was involved in making a "soap opera" for American television came as a shock. It was hard to imagine the sensibility that had produced *Eraserhead* and *Blue Velvet* ever finding adequate expression in that most conservative of media institutions. However, thanks to a partnership with Mark Frost—who had considerable experience working within the confines of weekly TV drama—*Twin Peaks* came to pass. In the event, constraints relating to "taste" and content not only posed few real problems for *Twin Peaks,* but resulted in some ingenious solutions.

[. . .]

Some commentators have assumed that the Lynch/Frost partnership was simply one in which the former had exclusive rights on the "weird" factor, while the latter provided the strategies and working practices necessary to the creation and production of the series. However, this ignores some of the more eccentric contributions Frost had made to shows such as *Hill Street Blues,* and the fact that the partnership had already produced a bizarre feature script titled *One Saliva Bubble.* Robert Engels, a contributing writer of *Twin Peaks* (both the TV series and the movie) and a friend of Frost's and Lynch's, outlines the premise: "It's about an electric bubble from a computer that bursts over this town and changes people's personalities—like these five cattlemen, who suddenly think they're Chinese gymnasts. It's insane!"

Ironically, the form of the TV soap opera may have offered Lynch a chance to return to the protracted dream. The continuing story of *Twin Peaks*—which spanned the feature-length pilot and a further twenty-nine episodes—afforded Lynch the opportunity to sink into its world in a way similar to that of *Eraserhead.* As a result, its grip on him apparently outlived both network and audience loyalty; he was later compelled to return to the town and its characters for the movie prequel *Twin Peaks: Fire Walk with Me.*

The continuing-story format also enabled Lynch to develop certain key preoccupations more effectively than in the features. The form's ability to accommodate and maintain a large number of diverse characters allowed him to indulge his affection for speech rhythms and the particular qualities of the performers' voices. The influence of the forest and of language (his mother) are here felt more strongly than ever before, as is Lynch's ability to generate unbearable emotion; the series is remarkable for its many scenes of naked pain and despair, often expressed in uncontrollable sobbing.

The first season of *Twin Peaks* was an immense success with audiences worldwide. According to Robert Engels, this was because "it was a TV show about free-floating guilt. Something was captured there that people responded to emotionally. Also, the characters in *Twin Peaks* were so *real.* Other shows lack that. We never had fans who were Trekkie types; the guys who watched *Twin Peaks* were, like, head lobbyists for General Motors."

Critical reaction was also enthusiastic, although the accompanying hype and (one suspects) the series' assault on a cherished fireside form inevitably led to some skepticism. While a number of critics gleefully asked if television, or television audiences, were ready for it, others accused it of being a postmodern train to nowhere. The genuine affection of *Twin Peaks* for some of the conventions of TV melodrama was often perceived—perversely—as simply too clever and knowing. Lynch's departure from the second season to make *Wild at Heart* did not help matters, and the show was soon canceled.

By the time Lynch unveiled *Twin Peaks: Fire Walk with Me* in 1992, critical reaction had become hostile, and only now is the movie enjoying a degree of cautious but sympathetic critical reevaluation. It is, undoubtedly, one of Lynch's cruelest, bleakest neighborhood visions, and even managed to displease die-hard fans of the series. Lynch had refused the obvious: the movie did not pick up where the series had left off (the cliff-hanger ending of Bob's triumph over Special Agent Dale Cooper), nor did it simply reprise the subplots, humor, and folksy catchphrases that had made the television show so popular. Instead, the film elects to go back to a hidden past—the last few days of Laura Palmer's life—for a brilliant but excoriating account of incest, abuse, and brutality. In exposing the very heart of the TV series, Lynch was forced to accept that he was unlikely ever to return to the town of Twin Peaks again.

—Chris Rodley

RODLEY: Mark Frost, your partner in the creation and making of* Twin Peaks, *came from television and had a reputation for his involvement with successful cop shows like* Hill Street Blues. *Superficially, the two of you don't seem a likely combination. How did that partnership come about?

LYNCH: [*Laughs*] I'll try to tell you, but it's impossible to say why so many things happen. It started with Marilyn Monroe. Mark had a fixation on this book about Monroe called *Goddess,* and a producer at Warner Bros. calls me and wants to talk to me about making this thing about Marilyn Monroe, based on this book. I was sort of interested. I loved the idea of this woman in trouble, but I didn't know if I liked it being a real story. Mark wanted to be the writer on it, and I would be the director. And since I wasn't 100 percent sure which way the wind was gonna blow on this thing, I said, "Fine." I met Mark, and we all had talks, and he went off and started writing.

But meanwhile I went to lunch with Mark at this place on Wilshire—it was a Carnation dairy restaurant. And we were sitting at a table and I said, "Mark, have you ever been interested in comedy?" and he said, "Yeah." I said, "Would you like to write a comedy with me?" and he said, "Yeah." And I said, "It's called *One Saliva Bubble.*" And he said, "Great." I was with Dino [De Laurentiis] at the time, so we got this little room in Dino's place, and we started writing. And we were 100 percent on the same wavelength. We were falling on the floor laughing. We thought it was a riot! And we were laughing and writing and laughing and writing. So we finished *One Saliva Bubble* and almost made it. I can't remember what went wrong. And *Goddess* didn't work out either. So now I'm friends with Mark.

***How did this working relationship then lead you to* Twin Peaks?**

My agent Tony Krantz had been obsessed since *Blue Velvet* with trying to get us to do something in television. And we were saying, "Well, yeah, maybe." So one day Mark and I were talking at Du-par's, the coffee shop on the corner of Laurel Canyon and Ventura, and all of a sudden, Mark and I had this image of a body washing up on the shore of a lake.

And that image triggered the whole thing?

Yeah. That's how it came to pass. [*Laughs*] Originally it was called *Northwest Passage,* a story which took place in a small town in North Dakota. But we didn't think this idea was so important. It was just like having some freedom, and saying, "Hey, let's see what happens." But I liked the idea of a story in episodes that would go on for a long time.

How did the writing relationship work between the two of you?

We worked together, especially in the initial stages. Later on we started working more apart. Mark is really a computer whiz. And in his writing room at his house, he's got these computers and tables designed for the computer world. And he's got like a psychiatrist's chaise longue that I'd lie on. Mark is a great typist, and I can't type. So we worked at his place. We did something, and then I had to go to New York for some reason, so we had a modem set up to Isabella Rossellini's house. We were on the phone and on the computer, and Mark would be typing, and I would see it come up in front of me. Really amazing! And then I came back to LA, and we finished it in the same room. I brought it back to my house, and I sat down and read it, and it hit me that it was a really good thing! And I called Mark, and I said, "You know, this is really good!" And he says to me, "It is! I've just been reading it." It surprised us. But it was a long time later that we actually got ABC to sign on.

How difficult was it to find a location that matched your ideas of this town?

Well, once it became the Northwest, we just went up there and did a lot of location scouting and found a lot of great, great places. Like the sawmill—that was pretty incredible because it was a beautiful old sawmill. Now, when they grow a tree, it gets to twenty-four inches in diameter, and they hack it down. But then they'd have this old stand, you know, with trees that were, like, ancient and huge. And one of my favorite woods is vertical-grain Douglas fir. It's just beautiful stuff. Now it's different. The rings are further apart, because the trees are more like weeds, you know. They let them grow to a certain size and *phiew*—off they go. They even have a thing now that pinches the thing off: they don't cut 'em, they *pinch* 'em! Anyway, this place had some five- or six-foot-in-diameter logs floating in the pond out there that they saved for us. And they'd bring 'em up this big chain conveyor belt and whack 'em off with this *giant* circular saw. And then this woman in a hard hat would come out with a stick and touch the log. And she's the highest-paid person on the floor of the sawmill.

I don't understand. A real "log lady"?

Well, she would touch the log and write something in a notebook, and she gets the big bucks. From there the log would go and be thrown down a ramp, and the sawyer would grab it with this giant hydraulic deal. He's got about eight or ten levers in front of him,

and he'd run this thing through a band saw. It's, like, forty feet up and down, quarter-inch-thick steel, and this log—how much mass is in a *giant* log?—slams into this band saw, and the band saw does not even jerk! It's so sharp and going so fast it cuts that log like butter. And the sawyer cuts it into certain shapes and sizes, and the reason the lady is the highest paid is she knows exactly what that sawyer's gonna do with it and she's already computed the number of board feet in that log, mentally.

The old mill was torn down two months after we got there. And a little mill went up—a little, efficient mill that will only take twenty-four-inch-diameter logs. But it was so great, and we had maybe four days shooting inside and outside, and we were always using those images—the saw blades and stuff. I wanted to shoot those but not for the title sequence. Then, later on, it became part of that.

Presumably you were there a fair amount of time. How did it work with the community?
They were so happy. There's this story about the Double R Diner. See, the highway used to go through the town, and so the diner was, you know, doing business. And then the big freeway went in, and nobody was stopping there. And the owner—Peggy, I think her name was—used to make, like, maybe only six pies a day when we first got there, if that. After *Twin Peaks* she was making sixty pies a day! Buses were pulling up in front of the place, filled with Germans or Japanese, people from all over the world, going into the diner and having cherry pie and coffee. That place is on the map, you know, forever.

So is the town of Snoqualmie still trading on* Twin Peaks*?
Yes. They have a *Twin Peaks* festival up there each summer, but I'm sure that business has decreased again for Peggy. But there'll always be people stopping by, I hope. She's really great. And she really makes great pies. *Unbelievable!*

Once you were in production, how did the partnership with Mark work in terms of your respective strengths?
Mark is a really good complement to me, and I don't know quite how. He's very smart—which complements me! And he's educated in ways that I'm not. And he always understood what I was saying. Maybe he helped bring me into more of a real world.

How much of the developing story of* Twin Peaks *was worked out in advance? Did you have a pretty good idea of where it was going?
Yes. In TV they have names for everything. Like the "arc" of the story: where it's going,

who's going to do what, and all that stuff. And it makes sense to have a plan. So we wrote down our arc, but that's a real general thing. Filling in the blanks is what's so much fun. But the arc satisfies the executives.

I wonder if you could elaborate on a sense of place in terms of* Twin Peaks. *Most American TV series have no sense of place whatsoever, even though so many of them take their names from specific cities or places.

Right. In my mind this was a place surrounded by woods. That's important. For as long as anybody can remember, woods have been mysterious places. So they were a character in my mind. And then other characters came to our minds. And as you start peopling this place, one thing leads to another. And somewhere along the line you have a certain type of community. And because of the way the characters are, you have indications of what they might do, and how they could get into trouble and how their pasts could come back to haunt them. And so you have many things to work with.

There are things about the Northwest that are unique. And what always amazed me is how that place translates all around the world. There was something about it that people understood and appreciated all at once and really *got.* Incredible.

Do you think that was because it was so specific?

It could have been. Or it could've been extremely specific, and nobody would want to know about it! [*Laughs*] It's a mystery. Why do people in Japan get going on *Twin Peaks* so much? Or in Germany, or Australia? It just caught something.

In many respects, the series looked like a challenge to standard TV.

Right, but that wasn't something we were thinking about. If you just do something to be different, it'll always have a false beginning. This just came out of ideas. We could've done the pilot and seven episodes, and it'd be nothing.

In Europe there was a movie-length version of the pilot episode available on video which gave more clues about who killed Laura Palmer by adding scenes with Killer Bob—a character who didn't surface until episode 3 of the series. Why did you do more than one version? It might give too much away too soon.

That's the way we were told it had to be. ABC gives you a certain amount of money to do, say, the pilot, or an episode, but—and I don't know why—they don't give you quite enough to do it, based on some sort of norm. So you get deficit financing—meaning another

company puts up the remainder of the money, which is not very much at all. But it's a scam. They get the world rights as a result of putting in this little bit of money. If you were smart, you would never accept that, and just do it with the money ABC gave you. Get real! But we were talked into it: "This is the way it is, this is the way it is."

And then partway through, they told me another thing. They'd said it before, but I didn't listen. People kept saying it more loudly until finally they said, "You have to shoot an alternate ending. It has to have an ending for foreign markets." I always thought I was gonna say, "Forget it!" Most people maybe just tag something on—but where's that at? If it's going out with your name on it, it's gotta *be* something, you know.

But we had only twenty-four days to shoot the pilot episode. And it's cold. You can't imagine how cold it is! I went into this mountain-climbing shop and they said, "These pants are rated such and such: you can be on Mount Everest and live through it." So I had rain things and boots and all the latest and greatest stuff. You could hardly walk when you were in it. And still I was freezing some nights. It was *unbelievably* cold! You're tired, you're shooting nights, outside in the freezing cold, and you're not moving around very much. You just sit. And it's wet cold: it goes right inside, and you just start to shiver. And every one of us was, like, going crazy!

Is it true that Killer Bob—played by Frank Silva—was an idea that came up only when you were shooting? He was not an element of the initial pitch to ABC, was he?

No. Frank Silva was the set dresser. We were shooting in Laura Palmer's bedroom, and Frank's in there, doing his thing. He's moving the furniture around, and he moves this chest of drawers, and it ends up in the doorway. So now Frank is in the room and everybody else is outside, and someone—and I don't know who it was—said, "Frank, don't lock yourself in the room," you know. And, BINGO! This thing comes in my head, and I said, "Frank, are you an actor?" And he said, "Yes," and I said, "Do you want to be in this movie?" He said, "Yes!" And I said, "You're in this movie!" Then he says, "What am I gonna do?" And I say, "I don't know, but you're in this movie."

What had occurred to you exactly?

Well, I was unsure about this idea, but something was happening. We needed this shot that was just a slow pan around Laura's room. It was going to be used as Laura's mother is thinking back, later that night. So we shot two regular pans, and then I said, "Frank, get down behind the bed on your knees, and put your hands on the little bed bars, and freeze. Just look at this mark. Don't move. Don't blink. Just look." And we did the same

thing: panned with the same pace, everything. And it was kind of scary, because you don't know what it's leading to.

And what was it leading to?

Well, it's night now, and we're shooting downstairs in the living room. I think we were pretty much finishing up with the Palmer house. And Grace Zabriskie is on the couch, and she's smoking, and she's gonna have these thoughts now. She's in sadness, and she's tormented, and she's thinking. And she's gonna see something. We'd shot the heart necklace under the rock, and someone finding it. And that was probably what she was gonna see. So at a certain point, she sits bolt upright. Now, the camera operator was on the floor, and he's gotta *whip up* with Grace to get her scream. And so, WHAM! He whips up, and she screams *fantastic,* like Grace can. "*Beautiful!*" And the operator said, "*Not* beautiful." I said, "What is the matter?" He says, "Someone was reflected in the mirror." And I said, "Everybody hold still! Where?" I looked through the eyepiece, and who is reflected in the mirror? At the bottom of an old mirror is Frank! And I just said, "This is *perfect*!" But I still didn't know what in hell it meant.

Killer Bob became crucial to both the plot and—more important—the unusual and fearful tone of* Twin Peaks. *How did these "accidents" finally cohere into something you could integrate with the pilot, and later the series?

I can't remember the exact sequence of events, but we had a one-armed man in the pilot: Mike. It was a kind of homage to *The Fugitive.* The only thing he was gonna do was be in this elevator and walk out. That's it! But I happened to get one of the all-time great actors and people [Al Strobel] for the part. He only had one arm so he got the gig, but he happened to be a great actor and a great person! So then you start thinking about stuff, and one day, on the way to work, I wrote this thing: "Through the darkness of future past, the magician longs to see. One chants out between two worlds, 'Fire—walk with me.'" We were in this hospital that day where we had many little things to shoot, and we're just winging stuff for this ending that we had to do. Feeling our way. Cooper and Truman arrive, and there's this guy Mike there, and he says these things, in the dark almost. And his voice is so fantastic! He could've had a Mickey Mouse voice, but I get this great voice! And that sort of created the whole Killer Bob thing.

Another otherworldly character who also became extremely important to the look and feel of the series is the Man from Another Place. It's a shock when he first

appears in a murder mystery set in a logging town. How did that character, or abstraction, come about?

Well, I met Mike Anderson in 1987—one of the many times I was thinking about gearing up for [the unfinished film project] *Ronnie Rocket.* I'd seen a short film of him and knew he'd be perfect for the character of Ronnie Rocket. I met him at McGoo's in downtown New York City, and he was wearing all gold: gold shoes, gold pants, gold jacket. And he was pulling a wagon, I think. [*Laughs*] As is so often the case, *Ronnie Rocket* didn't happen. So now a few years later I'm finishing up the pilot for *Twin Peaks.* We were editing the alternative-ending foreign version over at some editing rooms at CFI's laboratory in LA—working with the alternate-ending footage that we had shot up in Seattle. It wasn't completely coming together in a satisfactory way. One night at about 6:37, I remember, it was very warm. Duwayne Dunham and his assistant, Brian Burdan, and I were leaving for the day. We were out in the parking lot, and I was leaning against a car—the front of me was leaning against this very warm car. My hands were on the roof, and the metal was very hot. The Red Room scene leapt into my mind. "Little Mike" was there, and he was speaking backwards. I told Duwayne that I had an idea that I thought he would like very much, but that I couldn't talk about it. For the rest of the night, I thought only about the Red Room.

What's also striking about his first appearance in Dale Cooper's dream is that the whole scene is shot in reverse. How did that come about?

In 1971 I asked Alan Splet to record me saying "I want pencils." I asked Alan to reverse that sentence. I learned it phonetically backwards and then spoke the backwards version, and Al recorded that. That was reversed, which made it sound forward, but a beautifully strange version of the original. I was going to use this technique at a certain point in *Eraserhead* for a scene, which was never shot, in the pencil factory. When I got the Red Room idea, this must have been coming back to me. Then the idea followed that the visual would all have to be done backwards as well. That Red Room scene was the most fun I've ever had shooting something, and the result was so beautiful to me. It was done for the alternate-ending European version, but that scene had repercussions all throughout the *Twin Peaks* series.

If Killer Bob and the Man from Another Place were added later, did you simply tell ABC that Leland Palmer was Laura's killer?

We never said who it was to anybody. And Bob and Little Mike, they weren't even a spark in anybody's mind—ours included.

But the movie-length version does tell you about Bob way before the series does, so some people knew more in advance because they'd seen it.
Yes, but it had the feeling of an ending that may or may not relate to anything else. I saw it not that long ago. It all happens so fast, and nothing was really that thought out, but they were indicators for the future.

Did the character of Special Agent Dale Cooper develop at all during the shooting of the series, or was he fully formed before?
Fully formed. Kyle was born for that role.

Did Kyle have much to do with developing his own role, or have any input into the series in general?
Well, Kyle loves little gadgets. Like a particular kind of lighter, say, or a particular kind of knife, or a particular kind of combo knife that'll have screwdrivers and stuff like that on it. He once gave me this thing which was like a flint, and a little thing you hit it with, and you could start a fire. And he's got a lot of perky, childlike faces—when he's left alone. And those things fitted into Cooper. So, by being Kyle, he brought a lot to Cooper.

But then there's another part of Kyle that fights Cooper. I'm not saying that he wasn't Cooper when other people directed him—but sometimes I would have to kick him up to another gear. It's right inside of him, but he might get laid back, or kinda serioso or something, and not have the energy, alertness, and the spark that Cooper has. You've got to watch it, because there are a lot of other things in Kyle that aren't Cooper. It's like with a sculpture: you just keep chipping away all those parts that aren't the body.

He starts out kind of straight—a little unusual maybe—and it's not until episode 3, when he gives a Zen sermon to the sheriff's department in the forest, that you start to realize just how wacky he is. Where did that come from?
I went to this place in Hollywood where I met the Dalai Lama. And I got fired up about the plight of the Tibetan people. And I told Mark, "We've got to do something." And that whole scene developed out of meeting the Dalai Lama! And then it added another layer to Cooper.

At the time, Cooper seemed unique in the detective genre, because he uses his mind, his body, and, most important, his intuition.
Intuition, yes. He's really a very intuitive detective.

And it becomes clear later on why that's absolutely necessary.
Yes. And it was allowed to grow and develop in a way, but then other things happened because of having to solve the murder. So as it was growing, poisons were being introduced into the soil, and it was just a matter of time before they killed the plant.

The series continually plays with a confusion of outside and inside. Interiors are all bare wood; large stag heads rest on a table; the Lodge with its red curtains is in the depths of the forest; etc. It's raining inside the room when Leland confesses/realizes about killing his own daughter. Was that something that was in your mind?
Not really. The inside/outside thing is . . . I've never really said that, but that's sort of what life and movies are all about to me.

By now your relationship with Angelo Badalamenti seemed to be really cooking. It's impossible for people to think of the series without hearing the music, which seems to cement the kind of world you're interested in creating with Mark Frost.
Oh, it was cooking, for sure. We'd already written "Falling," so, for "Laura Palmer's Theme," I went into Angelo's office/studio, and he said, "Can you tell me what it is you want?" And I told him, "I'm not sure." And I'm talking to him, and he starts, you know, writing and playing. The pilot episode had already been shot, so we were working to the picture. I can't remember the exact sequence, but I remember saying, "It's got to build!" And Angelo was building this thing, and it was so *beautiful* to me, I'm starting to cry! Angelo looks at me and says, "What are you, crazy?" And I said, "Angelo, that's so *beautiful*! I can't *tell* you how beautiful that is!" And he's looking kind of confused. Several times after that, Angelo has said, "You know, David, I trust you, but I have never thought that that is as beautiful as you seem to think it is." It was the one piece that just never got to him. He didn't think it was so hot.

The music also becomes important as far as the narrative is concerned. It's often when Julee Cruise is singing that other things start to happen. It's as if the music generates

events or certain realizations, such as when the Giant appears and tells Cooper that "it is happening again."

Well, the songs existed before the scene, so there were a couple of songs there, and a lot of accidents as well. Cooper was there with Truman and the Log Lady, and Julee's singing. Bobby Briggs wasn't supposed to work that day, but he came by the studio to get something. We were getting ready to shoot this scene, and I said, "Bobby, you gotta be here." And he said, "Fine, great. What do I do?" And I said, "You're just sitting right over here." And suddenly these emotions came, and everyone was just overcome with sadness. Something was going on. You could feel it, like, 100 percent. It was everywhere in the room, and it was overwhelmingly sad.

And then Donna starts crying. And Cooper sees this—he's the only one seeing the whole story. Maybe the Log Lady too. And then Bobby breaks. And you could see Donna feeling it—being moved by this abstract thing. But when Bobby gets sad and feels it, that was what did it for me. And he wasn't even supposed to be there. It was one of the coolest things, because if certain people get moved, knowing their character, then something is really happening.

Could you say something about the casting of the series? One very particular element seemed to be the presence of actors one remembered from films seen as a child: actors rescued from retirement almost, faces from the past that came with a certain amount of "baggage." Russ Tamblyn, for instance.

Well, Dennis Hopper threw a birthday party for me and introduced me to Russ Tamblyn. And Russ said, "We've got to do something together," and I say, "Russ, you know, I've seen you, and I've gotta do it." So he was in the back of my mind. Richard Beymer's name came up because he's a friend of Johanna Ray, the casting director, and suddenly everything says, "Yes." And then a lot of people are unknowns, but you meet them and talk to them, and, pretty soon, they're perfect. And not only are some people perfect, but when you see their faces and the way they talk, you immediately change some lines and start fashioning—based on what they're bringing.

It's not that you set out to rekindle people's careers or anything. It's a weird process. Johanna knows an awful lot of people, and then it seems to me it's common sense, but so extremely critical, that you get the right person for the role. There might be several people that could do it, but you keep searching till you really feel that you've got someone that you can see in every scene and you're thankful they're doing it. So many names are brought up. You just run them through the mind, playing

these scenes, and you hit something and, "No!" You love this person, maybe, but it's a "No," unfortunately.

Presumably, the casting of Laura Palmer was crucial. She had to be absolutely right, because everything spins around her. And yet she's primarily a corpse! The absent center.

Right. That came about from a photo. We knew we were going to shoot in Seattle, and since this girl had no lines and was just dead, we weren't gonna hire someone from LA and put them up and pay them per diems and all that stuff, just to play a dead girl. So she had to come from Seattle. I looked through many, many, many pictures and bingo! There was this picture that felt right. So we had Sheryl Lee come in, but she didn't look exactly like her picture. With some people, you see a picture, and you get, like, a dream, and then when you see them the dream goes away. But the dream was still alive, so I started telling her I wanted to dip her in gray dye, and that she was gonna be dead on the shore. And she said, "Fine." She said later that she was really nervous, and was sitting on her hands. But no one—not Mark, me, anyone—had any idea that she could act, or that she was going to be so powerful just being dead. Or how important that small decision was.

In a way, she seems to have been "branded" by that role. Like perhaps Kyle with Agent Dale Cooper, or Frank Silva with Killer Bob.

Yeah, it's a double-edged sword. I'm sure, just by itself, it isn't going to stop anybody. It's just what happens next, if it's the right thing. It won't be about talent, it'll just be about fate.

What about all the other, relatively unknown, cast members?

Well, there's a story to each one of them. Like Andy. I was going to a tribute for Roy Orbison, and it was at the Fox Theater. I don't usually get a car, but I said, "I've got to get a car, because it's going to be crazy down there, and I just want to be able to get up and go in." And so I hired a car to go, and the driver was Andy. He took me down there and said, "I'm going to be right here when you come out." So he was driving me back, and we were talking, and he said he was an actor—like everybody in LA, right? And I'm looking at him, and we were just casting the pilot, and I'm thinking, "Oh, my God!" So I said, "You gotta call Johanna Ray." And then I told Johanna, "I want Mark to see this

guy, and you to see this guy, but I think he's perfect for Andy." It's so cool when suddenly there the person is.

Did ABC market [the show] well?

I believe marketing is important, but I believe way more in fate. People should do their best in the marketing, but there have been campaigns that have been tremendous and the film is a bust. The film—or program or anything—has a certain smell to it. And a certain buzz on the street. I don't know what it is, but I think it's bigger. It's something to do with fate. It's your time to shine, sort of. The way is open, and you can't figure on these things. The timing and everything else on *Twin Peaks* was just right. It went *wild* at first. It surprised everybody.

How did you react to that sudden and massive popularity?

It's nice when people really like something you've done, but it's sort of like love, in that it seems inevitable that people reach the point where they've had enough of you and they fall for the next thing. You're helpless to control that process, and the awareness of it is like a dull ache. It's not like a sharp pain—it's like a little bit of a heartache, and that heartache is about the fact that we're living in the *Home Alone* age. Art houses are dying. What we have instead are mall cinemas showing twelve pictures, and those are the pictures people see. Television has lowered the level and made a certain thing popular. That TV thing moves fast, doesn't have a lot of substance, has a laugh track, and that's all.

I guess part of the problem is that TV audiences are such an abstract thing. They're completely invisible to the filmmaker, whereas you can go to a theater and see a cinema audience buying tickets and sitting down in front of your movie.

Exactly right. And theaters used to hold huge groups. I remember this guy—I think it was George Seaton, who did some Marx Brothers movies—came to the AFI and gave a seminar. The Marx Brothers would tour the country and work these routines out onstage with a huge audience. The director would be timing the laughs and found that no matter where they went, that particular line would get a four-second laugh, given a thousand people. So they'd cut the film to give time for a four-

second laugh, and that affects the pace of a film. But an audience of a thousand people is going to fill that gap. When it's finally put on video, and you see it in your home, it seems very slow. It's weird that way.

Did you have to concern yourself with guidelines about taste and censorship when you were making the series, given that there are completely different criteria when working in TV?

Yes. We had this line in the pilot, when Bobby and Mike are drunk and driving over to see Doc Hayward—Donna's father. Mike tosses a beer can out, and it lands somewhere in the street, and then he gets out of the car, and Bobby says, "Don't take any **** off that ****," and the censor said, "You've got to change that line." I wasn't really dealing with that, and so someone reminded me, just as we were shooting that scene: "David, you can't use that line, remember." And I said, "Oh," and so that's where "Don't take any oink oink off that pretty pig" came from. It's just a dumb thing, but it made it cooler in a way. It wasn't the standard thing.

Some little fences are put up that are smaller than the fences you're used to. The ground is a little, you know, smaller. But there are nice animals in that corral, and you work with them, and you find pleasure working there. I was amazed just how big this corral could be for us with *Twin Peaks,* and what we could do. Very rarely did anyone say anything to us like, "You can't do that." We had a lot of freedom. Mark had been working in television on a popular show, so the combo smelt right to them, and we had a bit of a thing going with some power.

***Isn't it true that you were less involved in the second season, because you were off making* Wild at Heart?**

Right. That started . . . In the second season I was, you know, removed from it. Although I loved the idea of a continuing story, those stories have to be written, and every week you have to do another show, and pretty soon it catches up with you and you find you don't have enough time to get down in there and do what you're supposed to do. And it becomes something you don't really want to do.

Were you unhappy when you returned and saw the direction* Twin Peaks *was taking?

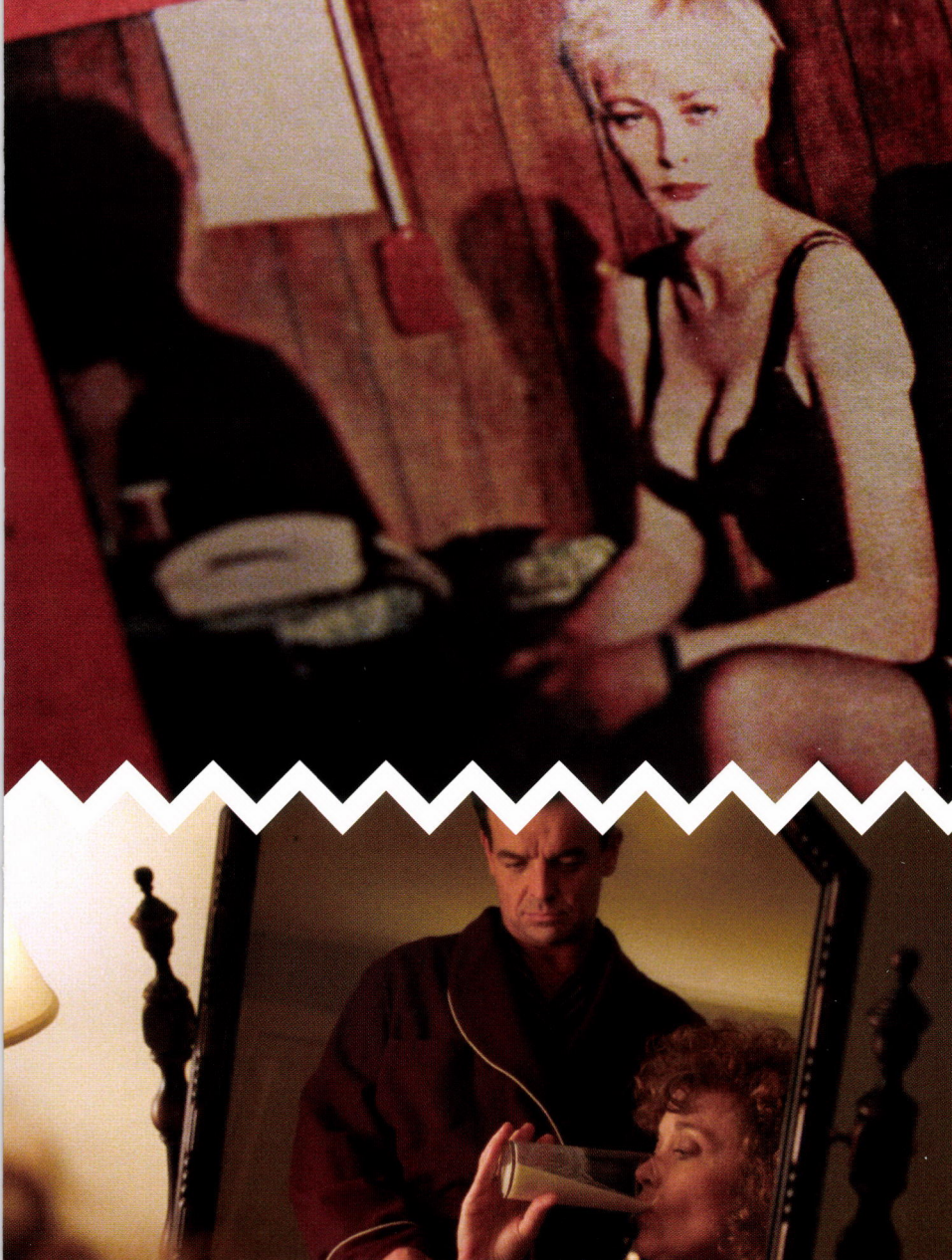
See, I'm not making a judgment on it. It's just not the way . . . If Mark and I had been working together, it would've been different. But we weren't, so it was the way it was. I went to a couple of meetings with writers, and things like that, but unless you're right in there and you're hands-on . . . That's one of the frustrating things about TV: there are other directors, other writers, and other things that come in. It may be fine, but it's not what you would do. It's frustrating.

So had the last episode been written when you came back?
It was written, but when it came to the Red Room, it was, in my opinion, completely and totally wrong. Completely and totally wrong. And so I changed that part. A lot of the other parts were things that had been started and were on a certain route, so they had to continue. But you can still direct them in a certain way. But I really like that last episode.

So was Cooper occupied by Bob in the script before you changed it?
No, but Coop wasn't occupied by Bob. Part of him was. There are two Coops in there, and the one that came out was, you know, with Bob.

Didn't you hold a press conference at one time to get support for the continuation of the series?
Well, what happened was the executives at ABC changed the night it aired. When *Twin Peaks* started, it was on a Thursday night, which was the perfect night. It had to be a weeknight, because people were talking about it the next day at their place of work. And it was a cool thing. Then they moved it to Saturday night, so by the time Monday rolled around, it was too far away. It wasn't the same thing. I don't think the TV executives are as loyal to any one show as they are to an overall thing against the other networks. There's no way I can talk about what they did because it made zero sense to me. All I know is that they killed it by changing nights and then forcing the solving of "Who killed Laura Palmer?" The press conference was to point out that Saturday night was bad, and to ask, "Was it possible for any pressure to be brought upon them to bring it round to a reasonable time?"

Why did they do it? Was it a simple matter of viewing figures falling off?
Yes. And that's a whole other thing. There's only x number of TVs that are hooked into the Nielsen system, and they don't ever want to change that, because of "If it isn't broken, don't fix it." So it's not necessarily a true representation, and everybody knows



that. But it works for the advertisers, it works for the executives, and so they keep it in place like precious, valuable treasure. But the whole thing is based on an absurdity. And the numbers were bad. They weren't terrible, but the numbers were bad because Laura Palmer's killer was found!

Was the cast upset, given that they were so into it?
They were and they weren't. You wish that everyone would be 100 percent there. And some of them were. But some of them weren't. You start seeing what people are really like with a second season. It was so popular that the next obvious thing for a lot of them was the movies. Getting out there and getting on with it. Then they realize that they're saddled with this TV series. And each actor isn't in it all the time, so they get frustrated, and they start killing the goose that laid the golden egg. They could do all those other things and still be loyal and 100 percent there. But I don't want to upset anybody. It's hard to tell the truth without upsetting people. And who knows what the truth is? You only remember the things you want to remember. The truth is hard to get at.

Since* Twin Peaks, *there's been an obvious increase in shows that focus on the paranormal, UFOs, weird stuff—like* Wild Palms, American Gothic, *and* The X-Files. Twin Peaks *seems to have started something.
People said *Wild Palms* had something to do with *Twin Peaks.* To me it had *zip* to do with *Twin Peaks. Zzzip!* And all these rip-off things that came after didn't catch one little *whiff* of what *Twin Peaks* was, to me. But other people see similarities.

But immediately prior to* Twin Peaks, *certain subjects or stories weren't a regular or popular feature in television schedules, and now they certainly are. In retrospect,* Twin Peaks *does seem to have helped create an appetite for such material.
Maybe so.

When you made the feature film* Twin Peaks: Fire Walk with Me, *the overriding press reaction was that this was just a cynical move on your part to exploit a successful TV series. What was the reason for making that film?
At the end of the series, I felt sad. I couldn't get myself to leave the world of Twin Peaks. I was in love with the character of Laura Palmer and her contradictions: radiant on the surface but dying inside. I wanted to see her live, move, and talk. I was in love with that world, and I hadn't finished with it. But making the movie wasn't just to hold on to it: it

seemed that there was more stuff that could be done. But the parade had gone by. It was over. During the year that it took to make the film, everything changed. That's the way it happens sometimes. And then there's this thing about turning on people. It's so natural, in a way. It happens to so many people.

Fire Walk with Me ***was your first movie for the production company CiBy 2000, with whom you'd struck a three-picture deal. Given that the series was so popular, I presume it was easy to get the film going.***

Yes. CiBy very quickly gave us the green light, and we raced ahead. Counting the writing, filming, editing, mixing, and final touches, less than a year went by from their agreeing to the screening in Cannes.

Making the movie was just a great experience, except I had a hernia during the entire shoot. I remember when it blew out. I was with Angelo, and we were recording the soundtrack song "A Real Indication," and it was weird because we'd done all the instrumental part of it, and it's a rap thing. And Angelo said, "Let me give this a try," so I went over all the lyrics with him because he wanted me to explain certain things. So I talked to him for a bit, and he went in the recording booth. Angelo would make a great actor. To sing in public, or to let these things out and make it devoid of embarrassment, is a trick. And Angelo came to life in this booth. I was with the engineer, Arty Polhemus, and I was laughing so hard that something exploded. It was like a light bulb blew up in my stomach, and that was the end of my stomach wall.

In part, adverse press and audience reaction to the movie was to do with the fact that much of the humor of the TV series—the coffee, the doughnuts, etc.—had been dropped. All the niceties, and some of the characters, were gone. All that was left was this desperate . . .

Torment. Yes, that's true. But again, I had a limit on the running time of the picture. We shot many scenes that—for a regular feature—were too tangential to keep the main story progressing properly. We thought it might be good sometime to do a longer version with these other things in, because a lot of the characters that are missing in the finished movie had been filmed. They're part of the picture, they're just not necessary for the main story.

Are you saying that if these other things had been included, it wouldn't have been necessarily quite so bleak or depressing?

It wouldn't have been quite so dark. To me it obeyed the laws of *Twin Peaks*. But a little bit of the goofiness had to be removed. There was stuff shot, like a scene with Jack Nance and Ed—the old guy that was killed in the bank. Ed has purchased a two-by-four, and he's returning it because it's not two inches by four inches. There's a reason for that, and Jack has to explain it to him! Things like that. [*Laughs*]

Perhaps the problem was that by concentrating on Laura Palmer's last seven days, the movie reminded people that at the center of* Twin Peaks *was a story of incest and filicide.

Maybe so. Incest is troubling to a lot of people because they're probably, you know, doing it at home! [*Laughs*] And it's not a pleasant thing, you know. Laura's one of many people. It's her take on that. That's what it was all about—the loneliness, shame, guilt, confusion, and devastation of the victim of incest. It also dealt with the torment of the father—the war in him.

Seeing more of how the Palmer household was functioning just before Laura's murder did make me think about her mother, Sarah—whether she suspected her husband. It's like the wife of Peter Sutcliffe, the so-called Yorkshire Ripper. I'm sure many people suspected that at some point she realized what was going on but said nothing.

Well, you can put yourself in her place. Maybe there were some things that didn't add up around the home, and she glossed them over because it's hard to look closely at something. And then there are a few more indications—things that are troubling—abstractions, just feelings, around the house. And then maybe you find something, or you see something, and a kind of knowing happens. And then so much that you can't hide any more. And then there's this question of whether you should do something about it. And that's a really hard thing because if you do, and it doesn't pan out—because there's no really hard evidence—you could anger this person, and you're the next one that goes! Or you might be wrong, and then what have you done to this person? It's better just to wait—possibly—and hope that it stops, or that he's caught by someone else.

The movie plays a lot with notions of time. For instance, Dale Cooper is mentioned in a scene, but he hasn't come to town yet.

Exactly. Although I don't really like talking about things, I've got to say this one thing about that scene—where Annie suddenly appears in Laura's bed. This is before Laura has been murdered, and before Coop has come to Twin Peaks. Annie appears, filled with

blood, and wearing the exact same dress that she's wearing when she was in the Red Room with Cooper in the series—in the future. She says to Laura, "The good Dale is in the Lodge. Write it in your diary." And I know that Laura wrote that down, in a little side space in her diary.

Now, if *Twin Peaks,* the series, had continued, someone may've found that. It's like somebody in 1920 saying "Lee Harvey Oswald" or something, and then later you sort of see it all. I had hopes of something coming out of that, and I liked the idea of the story going back and forth in time.

How did the cast react when you went back to do* Fire Walk with Me? *Were they all enthusiastic?

No. I wish that was the case. Some people felt that way. And then some people felt the opposite. It was 75 percent, you know, very good. But that 25 percent . . . You just say, "Why is this happening? It could be so great." And attitude is so much of it.

Parts of the movie had a certain "theatrical" look characteristic of many of your films. The Red Room, with its all-encompassing curtains, feels very much like the scenes in the radiator in* Eraserhead *in this respect.

Right, exactly. [*Laughs*] Why is that? Who knows? I've got a thing about curtains, and I don't know why, because I've never done any theater. But I *love* curtains, and a place where you look and it's contained. I just really love it. I don't know where it comes from. I've done a lot of these watercolors that have curtains on the sides, and I don't know what it is. There's something about it. The seven veils. Stuff like that.

One of the most striking scenes is the one in the disco. Not only is it the ultimate "club" scene—the disco from hell—but the sound mix is particularly ingenious. The characters are yelling at each other, but you can't hear a word they're saying. Exactly the way it is in a club when you're trying to have a conversation. But the real mystery of the scene is undercut by subtitling the dialogue. Was it always your idea to subtitle that sequence?

Yes!

I thought it might have been some stupid distributor's idea!

No, it was my stupid idea! Not to subtitle it would be second best in my mind. There were certain things that needed to be heard and understood. At the same time, I can't stand

to pot out the music so you can hear the dialogue. In a club you can't hear anything, but you can hear something if the person's yelling, and that was the idea. So the music was cranked to the max and people were really talking loud enough to be heard, so it worked. So the music is at ten and the dialogue is at two, but you don't worry about it, because you can use subtitles.

The dialogue starts out kind of strange, but in the second half, Jacques Renault starts talking about Laura's father. Laura can't really hear it: she hears the words, but she can't deal with them. And she's saved from dealing with them at that moment by these other guys coming in. But she could have realized that her father was involved with something that he shouldn't have been. So that scene was all about how, in a small world, everything would eventually come back to her through some route or another. It was coming to her right there. All the players were there. I love that idea.

You wrote the music for that scene. How did that come about?

Well, I went in with this group of guys because Angelo was out in New Jersey, and I just got into an experimental thing. I'd met them before when we did some stuff for *Ronnie Rocket*. And when you go in the recording studio, it's so fantastic, but you never know what you're going to come up with. These guys could play anything, and I had an idea for a bass thing. So I'm talking to the bass player, and we're working out this really simple bass thing that just repeats. Strong. And then the rest of the guys pick up on that, and you noodle around until it gets to be a thing.

I wanted a certain guitar player to come in, but he wasn't available. And the drummer told me about this other guy, Dave Jaurequi, who had just come up from the islands. So he brought him in, and I said to Dave: "It's like dark, fifties chords laid over the top of this," but he didn't listen to me. I'm really glad he didn't because he just started feeling it, and he put on this incredible top. It was, like, so in the groove! Later we called the piece "The Pink Room." And we did another track called "Blue Frank." It's like painting: if we'd stayed in that room, we could have done ten things that lived together.

The press conference for the world premiere of* Fire Walk with Me *at the Cannes Film Festival in 1992 doesn't sound like a happy experience.

No, it wasn't. I've probably blocked most of it out. But the big news was that I'd finally completely killed *Twin Peaks* with this picture. And there was a hostile environment around the place. Once you go into a room, and people are very angry and upset, they don't have to say anything: you can just feel it. I felt it when I *landed* down there!

[*Laughs*] I got really sick, and the doctor had to come up to the hotel room in the middle of the night, and the next morning I had my press conference. It was like I was made of broken glass, you know, when I went in there. And it really was not fun.

Didn't anything go right?

Well, even the parts that were fun backfired. Mr. [Francis] Bouygues, who set up CiBy 2000, threw this giant party, but a lot of people didn't like him. And he was suffering from a serious ailment. So they wanted to rope him off so he wouldn't be bumped by people. So we got roped off in this area, just to have a calm place for Mr. Bouygues. And a lot of people outside the area were very upset that there was one area for him and another area for them. Instead of everybody just having a good time, it became like a political kind of thing, and it backfired big time. Michael Anderson and Julee Cruise performed, and that was great. If the film had gone over, it would've been beautiful.

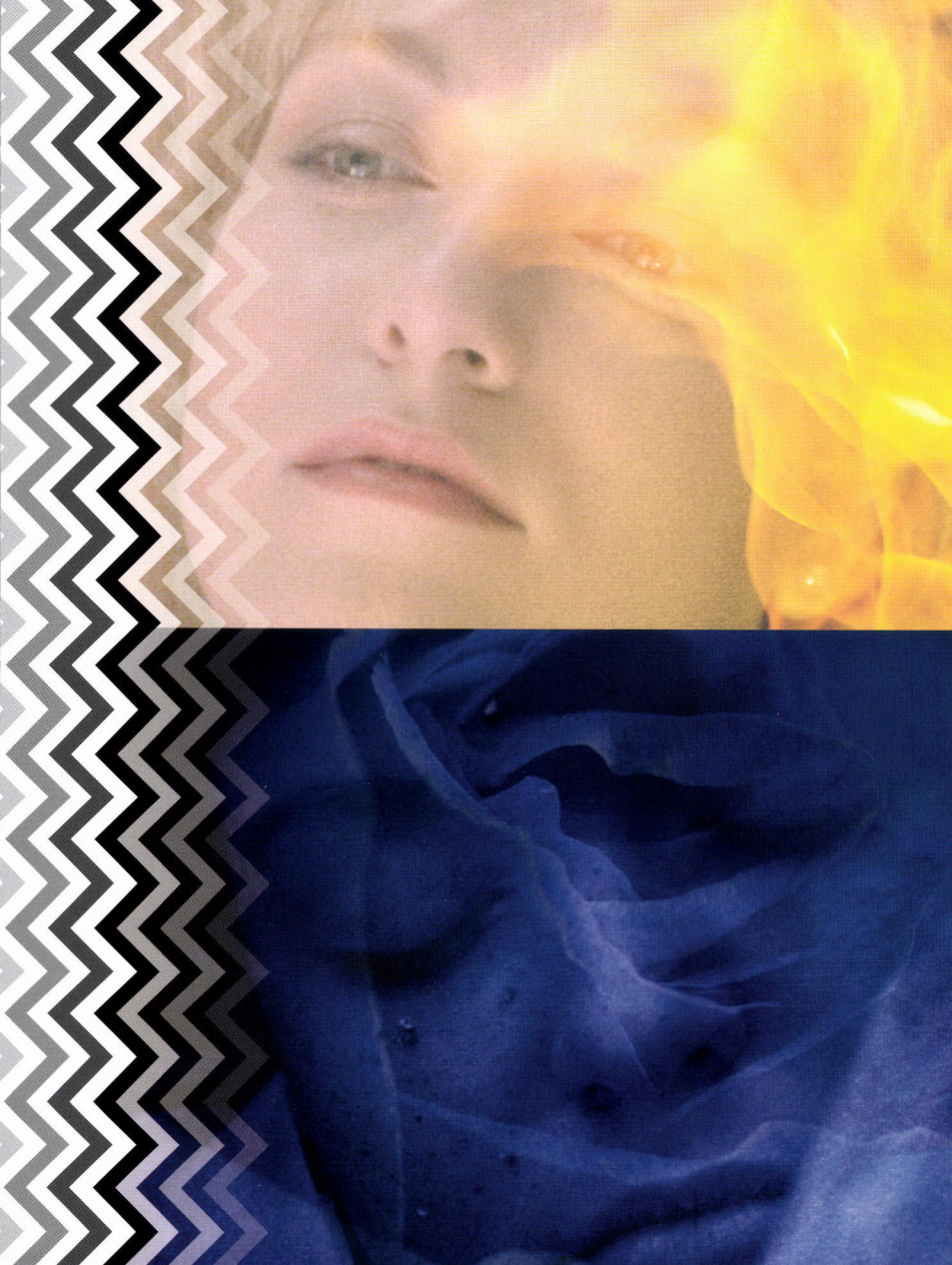
When your work gets a hammering, how do you protect yourself?

The biggest protection is to feel that you did something that you like. That protects you a lot. It's when you don't like what you've done, and other people don't like it, then it's a double whammy. It's *very* bad. And then there's often something in the air that keeps people from actually seeing the work for what it is. There's something else that's maybe not real that they're reacting to more than the work. If some time goes by, they see the same thing again, but now it's more worthwhile. That happens sometimes.

I feel bad that *Fire Walk with Me* did no business and that a lot of people hate the film. I really like the film. But it had a lot of baggage with it. It's as free and as experimental as it could be within the dictates it had to follow.

Did that experience make you rethink anything about your moviemaking?

I just hope that I get a chance to keep making pictures in the atmosphere of freedom to make mistakes, and to find those magical things. Then I don't care what else happens. I would like the people who invest in the pictures to make some money, and to be happy they went along.



ABOUT THE TRANSFER

Twin Peaks: Fire Walk with Me is presented in its original aspect ratio of 1.85:1. Black bars at the top and bottom of the screen are normal for this format. Supervised by director David Lynch, this digital transfer was scanned from the 35 mm original camera negative by MK2 at Éclair Laboratories in Vanves, France, and restored in 4K resolution at CBS Television City in Hollywood.

The 7.1 surround soundtrack was created in 2014 by rerecording mixer Dean Hurley and Lynch at the director's own Asymmetrical Studio in Los Angeles. It was made using the original 35 mm magnetic stock stems, which were originally created in configurations of monaural dialogue, LCR effects, stereo additional effects, and stereo music reels. The original 2.0 surround magnetic printmaster was digitized along with period laserdisc source audio for A/B comparative listening reference. The original theatrical and early home-video sources of the film's "Partyland" scene had historically featured music that intentionally obscured dialogue intelligibility to convey the oppressively loud bar environment. This was adhered to for this mix, correcting an early-2000s 5.1 surround mix that failed to carry over that relationship between the music and the dialogue. A specific mix buss chain was developed for this mix that emulates the EQ, tape saturation, and dynamic characteristics of older full-coat magnetic printmasters that Lynch has an affinity for. The original 2.0 surround soundtrack was mastered from the 35 mm magnetic printmaster.

Transfer supervisor: David Lynch
Disc mastering: Pixelogic, Los Angeles

SPECIAL THANKS

Extra-special thanks to David Lynch.

Thanks also to: Sabrina Sutherland; Dean Hurley; Noriko Miyakawa; Angelo Badalamenti; Sheryl Lee; Julia Alexander; Anne-Laure Barbarit, Madeleine Lourenço, Victoire Thévenin/MK2; Penelope Bartlett; Brian Belovarac, Ben Crossley-Marra, Emily Woodburne/Janus Films; Jim Bruening; Bingham Bryant, Courtney Ott, Ryan Werner/Cinetic Media; Ian Cahoon; Andrew Chan; Kelly Cook; Dennis Cozzalio, Patricia Cozzalio, Anastasia McGee/Captions, Inc.; Christina Crawford; Polly Dedman; Walter Donohue/Faber & Faber; George Feltenstein; Sarah Finklea; Janet Gorman; Janet Hicks; Kevin Johnson/Royal Books; Edward Karam; Joe Lee, Ken Ross/CBS Home Entertainment Inc.; Michael Malone; Neil McGlone; Stephanie Myer; Keenan Novi; Chris Rodley; Eric Skillman; Elizabeth Sommer; Michael Sragow; Beth Stengel; Claire Stiefel; Hillary Weston; GARMONBOZIA

ACKNOWLEDGMENTS

The Missing Pieces and actors discussion courtesy of CBS Home Entertainment. · "Suddenly My House Became a Tree of Sores: A Tale of *Twin Peaks*" reprinted courtesy of David Lynch, Chris Rodley, and Faber & Faber.

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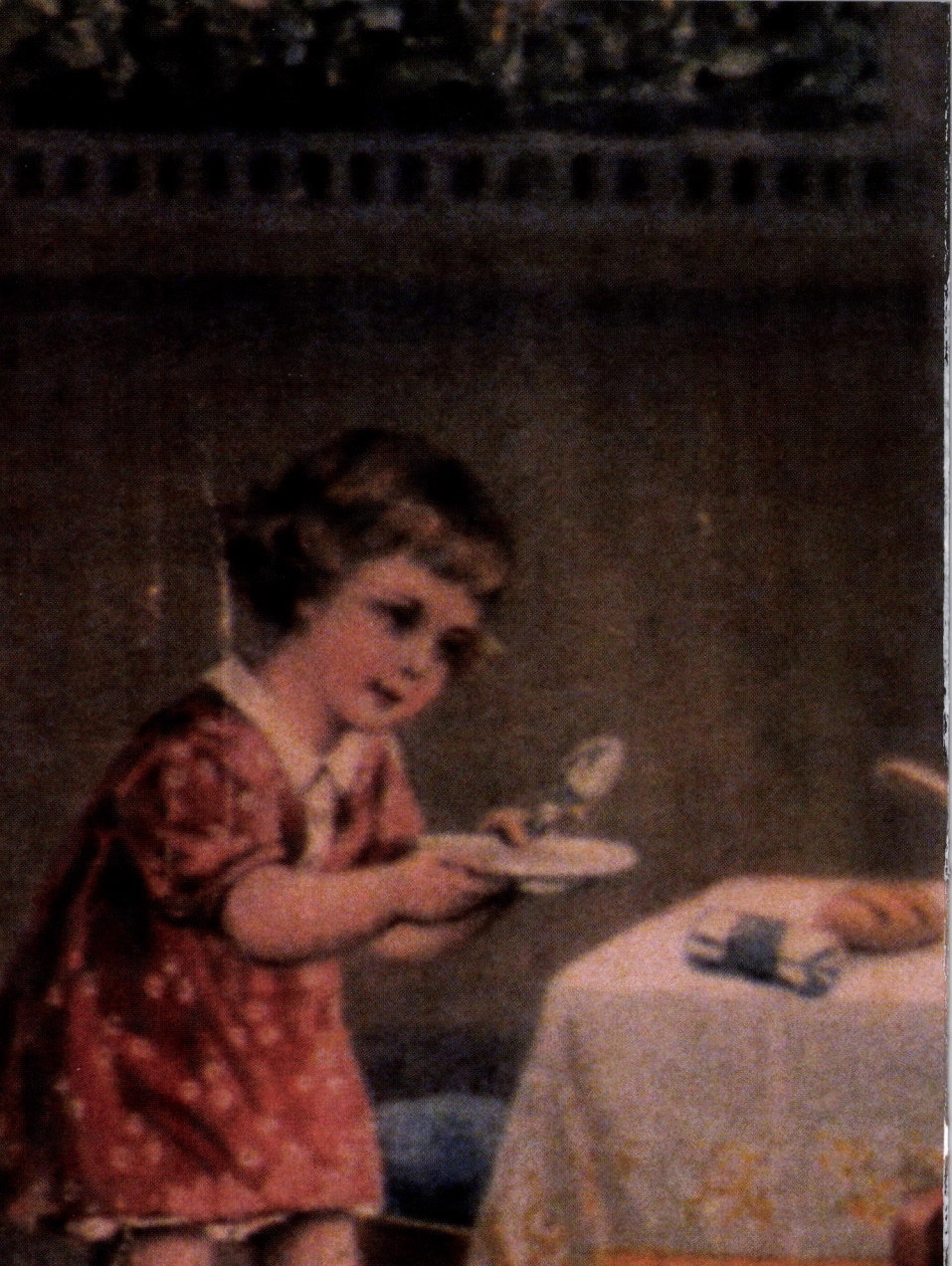
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